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music journal

EDUCATIONAL MUSIC MAGAZINE



40c

Composing for the Symphonic Band — Morton Gould

Hints on the Boy Voice — Donald Bryant . . . The Foster Memorial — Kathleen Lowance

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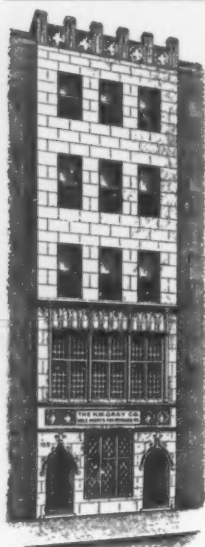


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Editorially Speaking . . .

IN line with our policy of continued expansion and increasing service to a steadily growing number of readers as well as advertisers, the newly combined *Music Journal* and *Educational Music Magazine* take pleasure in announcing the publication of a long awaited Annual or Year Book on or about the first of September, 1957. This volume will cover the academic year lasting roughly from September 1, 1956, through August 31, 1957. It will be of interest to music educators from the elementary to the college and university level, to private teachers of music as well as those in the public schools, to musicians of all kinds, amateur and professional, to conductors of bands, orchestras, choruses and choirs, to librarians, both general and musical, to music dealers and manufacturers, to publishers of sheet music and makers and distributors of records, to radio and television stations, to music editors and critics, to students of music, vocal and instrumental, and finally to music-lovers in general, potential as well as actual.

An outstanding feature of this Annual will be a complete listing of all standard and serious music published during the school year of 1956-7, plus a list of recordings of similar material, covering all the record albums of the same period, including classics and show music. There will also be a section devoted to books on music published since the end of last August.

Articles of general interest will be contributed to the *Music Journal-Educational Music Magazine Annual* by members of our Advisory Council, to which the names of Archie N. Jones, of the University of Texas, and William D. Revelli of Michigan University have recently been added. (The membership of the Council also includes Robert Russell Bennett, Leonard Bernstein, Duke Ellington, Morton Gould, Howard Hanson, Edwin Hughes, Congressman Frank Thompson, Jr., Fred Waring, Peter J. Wilhousky and Arthur L. Williams.) Full page photographs of important contemporary American composers, accompanied by biographical sketches, will be among the other significant features of this comprehensive book.

ATTENTION is called again to the various opportunities for enjoying a musical vacation through a tour of the Music Festivals either in America or abroad and to the many summer music camps and workshops scattered all over the country. It is not too late to register for such vacation periods, and this magazine is glad to

repeat its offer of advice and suggestions to those who may still be undecided as to the best answer to their own needs. Some of these suggestions have already appeared in our news and advertising columns, but there is actually no limit to the possibilities for the study and enjoyment of music between now and the start of the next school year.

Details of programs have now been definitely set, and it should not be difficult for anyone to make a practical choice, almost up to the moment of departure. For the real enthusiast, whether teacher or student, the summer months represent a potentially stimulating period, during which fresh knowledge and energy can be stored up for the musical activities of the coming school year.

BEGINNING with our September issue we shall add to the staff of *Music Journal-Educational Music Magazine* as Associate Editor the well known and popular educator, writer, composer and conductor, Dr. Lawrence Perry. This is actually the renewal of an old association, for Dr. Perry was actively connected with *Music Journal* in its early days under the editorship of the late Ennis Davis.

Dr. Perry has for the past six years served as Assistant Professor of Education at Hunter College, New York City, and before that he was active in various departments of the Juilliard School of Music, with the added responsibility of Assistant Director of the Summer School. He has been an officer and director of the League of Composers and recently acted as Chairman of the Planning Committee for the 4-College Conference on Teacher Education in New York, besides conducting a 4-Choir Festival in Darien, Conn., where he is also choirmaster at St. Luke's Episcopal Church.

Dr. Perry has for fourteen years conducted the Reading (Pa.) Choral Society, one of the oldest in America. He is the composer and arranger of more than 100 pieces of music, among which are the Christmas Cantata, *Petit Noel*, published by Chappell & Co., Inc., and, on the lighter side, a popular number called *Zanzibar*. His latest book has the title *Sing All Year*, dedicated to Ennis Davis and brought out by the Education Publishing Company of Darien.

The career of Lawrence Perry, as an administrator and executive as well as an all-around musician, has been of such distinction that he is sure to add significantly to the resources of this magazine. ▶▶▶

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Composing for the Symphonic Band

MORTON GOULD

THE Symphonic Band, as a medium of musical expression, is rich in tonal splendor and striking sound patterns. This very abundant potential, however, is not consistently available instrument-wise and performance-wise. On both counts, the band tends to be diffuse and variable.

To the composer, as well as the interpreter of serious intent, this makes for problems and confusion. Music-making with any instrumental combination involves selective discrimination and exact balances. The band, because of its very nature, often makes these precise balances difficult to achieve, both in writing and in playing. To clarify this thought I think it pertinent to compare band with orchestra.

The orchestra is made up of "primary" instruments in brass, winds, strings and percussion,—the only massed instruments being the strings. It is through usage and tradition a definitive and disciplined fabric. The band, aside from the absence of strings, consists not only of the primary wind and brass instruments, but also "secondary" and related timbres. Furthermore, more often than not, there are massed groups of particular choirs resulting in a musical line being doubled, tripled, etc., depending on the band's make-up. Later in this article, I will be more specific on this point, but hav-

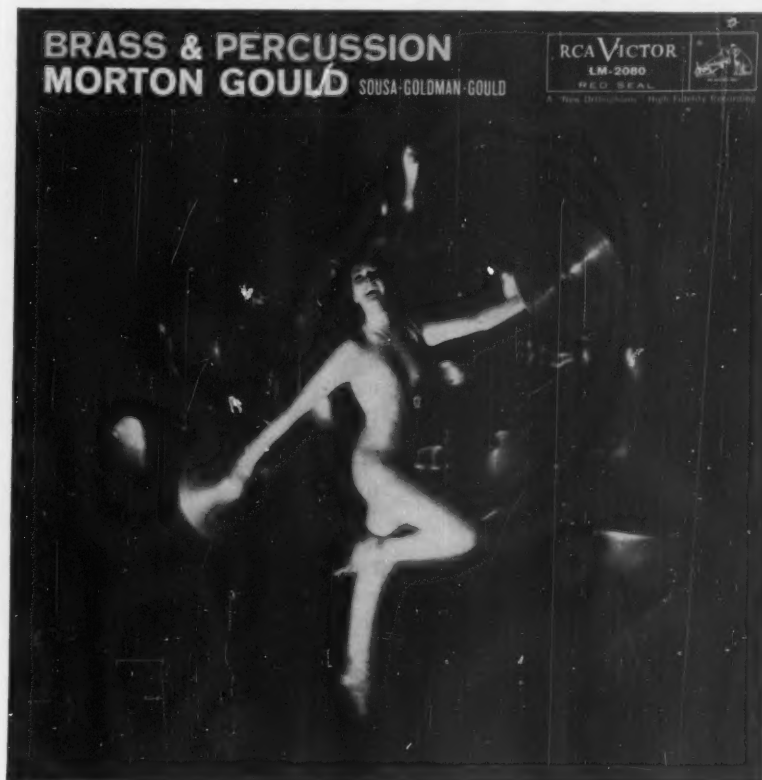
ing generally stated the virtues and drawbacks of the band I would like at this time to touch on the composer's relationship.

The composer writing for band can approach the medium in a number of ways: as an orchestra without strings,—as a massed body of weighted tonal colors, or as a complete wind, brass and percussion apparatus that contains a variety and range of individual timbres and blends, as well as massed groupings. Approaching a band from an orchestral point of view is, I think, limiting, in the same sense that or-

chestrating from a "piano" point of view is. The technique of orchestral writing, for one thing, depends a great deal on the string body, which can play without the consideration of breathing and "tessitura." The color of winds and brass in the orchestral fabric is related and contrasted to the string body. In a band, winds and brass must have contrast within themselves;—and the expanded instrumental possibilities, such as baritones, saxophones, alto clarinets, etc., make this color within color possible and desirable. Therefore, I would say that the sound of wind and brass in orchestral garb is a completely different concept from that of the band,—so that one cannot just write "minus strings" or transfer string patterns to the band.

The massed band idea is certainly a practical and functional approach, but good only for particular forms of band music,—marches, festive pieces, etc., often performed out of doors, where the intent is a direct barrage of sound and immediacy of purpose and communication.

To me, of course, the intriguing attraction of the band is in its possible subtleties of expression—utilizing the pastel and "off" colors of



Morton Gould is well known as one of America's outstanding composers, arrangers and conductors of every type of music. He recently added to his laurels by directing the Symphony of the Air in the Gershwin Memorial Program at Carnegie Hall. His latest RCA Victor recording is devoted to band music, under the title of "Brass and Percussion."

its instrumentation—along with the obvious impact of its primary colors. Assuming that the composer is sensitive to and has the technical command of this wide area of sound combinations, the next problem is to what extent he can literally use this palette and be sure of the availability of all these varied hues. With the exception of some of the first-rate service bands (and a limited number of professional bands, such as the Goldman and Fennell), the outlet for band repertoire is in the high schools and colleges. There are, of course, some outstanding ensembles in the educational field,—with full instrumental complements and developed players in all key chairs. But the average band set-up is not that consistent, as to either instruments or players. For example, the very instruments that make for the symphonic band—as opposed to orchestra—are either missing or treated as step-children. I think of the alto clarinets, baritones, saxophones, even E-flat clarinets which, if present at all, are too often qualitatively deficient in relation to the other instruments. The “weak” chairs are also apt to be strategic colors, such as oboe, English horn, bassoon. In other words, the best sounding chairs are the primary and obvious ones—the B-flat clarinets, the cornets, sometimes trumpets, and the trombones. Ironically, the tubas—although the bottom foundation—too often have what I call a “neglected” sound. One’s first impulse, therefore, as a composer, is to use the basic, obvious band colors,—with perhaps here and there an optional spicing. But, if we want truly imaginative and fulfilled band compositions, they have to be written and performed with a minimum of compromise and the maximum of the medium’s potential, both as to instrumentation and performance. I think it feasible and necessary for the composer to realize both the band’s possibilities and limitations, without necessarily hampering aesthetic values. But I also deem it the responsibility of the creative effort to expand the boundaries and not avoid complexities where they are necessary and inherent to the composition. On this level, the band director and players must meet the composer with the extra effort and understanding necessary to fulfill that



—Courtesy, American Music Conference

composer’s intentions.

A very important consideration in band writing and performing is the massed instrumental approach. I would like to expand my earlier comment on duplicating parts that are intended for single players. I am aware of the reasons in school bands for this “catch-all” pattern—and the necessity for having all the students play and get performing experience—regardless of the fine points of texture and capability. But in the performance of major band compositions this leads to complications and problems not necessarily in the works themselves. Specifically, let us take a passage for 1st, 2nd and 3rd cornets that involves fast tonguing or articulation. When these parts are doubled or tripled, it is almost impossible to achieve any real co-ordination. The result is a complete nullification of the whole musical purpose. Even if the players are evenly matched technically—which rarely occurs—the sheer weight makes for confusion and impracticability. Passages like this should be “cleaned out” and given their proper balance, eliminating a lot of needless difficulty. The over-all massed groupings should be used only in *tutti*s or in passages that can stand reinforcing without sacrificing clarity and articulation. I have found very often that eliminating needless instrumental ballast immediately clarifies and simplifies problem passage work. Edu-

cation-wise I agree with the “everybody play” approach for general rehearsals, but the ultimate performance in concert should be as specific as the composer’s intentions. Otherwise the performance is in great part a distortion rather than a realization of the score.

Lengthy Performances

With the growing output of extended band works by contemporary composers should come a corresponding growth in the band’s flexibility and staying power. Bands generally and traditionally are conditioned to pieces of short duration. Very often, therefore, the problem is not “modern” music but the ability of the student players to perform for a longer period of time than they are accustomed to. A work assumes not so much specific complexities, but rather an extended complexity. It is necessary through exposure for students to develop the music muscles to sustain long musical structures. Here is where the Band Director must develop his own powers of musical perception and of interpretive techniques in order to convey positively and with understanding the movement and direction of the music.

As in the orchestra, the extent to which a composer’s communication is realized depends on the conductor,

(Continued on page 36)

Hints on the Boy Voice

DONALD T. BRYANT

THE growing interest in boy-choirs in America has given rise to many questions concerning the training of the boy voice. Naturally, there are many approaches to vocal problems of adults as well as boys, but with the years of experience we have had with hundreds of boys of the Columbus Boychoir School we have found certain approaches to be satisfactory in achieving the tone we desire. My eight years working with Herbert Huffman, Founder and Director of the Columbus Boychoir School, were invaluable in acquiring the knowledge necessary to carrying on the excellent work he so ably began.

Basically, our approach to tone is not fundamentally different from that we would seek in working with an adult; the difference is that we do not apply techniques to the degree that one would in working with an adult. In fact, we would seldom mention the word "technique" or attempt to use the terms connected with it which might confuse a child and oftentimes adults. Instead, we would attempt to appeal to the imagination of the boy, which usually achieves our desired results. Also, some techniques would be modified, as in the case of breath control. Of course, control is necessary in all singing, but great pressure of the breath, support or use of "body in the tone" would be minimized since the boy is not equipped physically to apply great pressure to his voice and his vocal mechanism should not have

it even if his body would supply it. The approach to the boy vocally should be that of preserving his voice for adult use and this method for preserving the boy voice is to explore the head voice, carry it well down into the lower registers, and, of course, free the entire vocal mechanism as much as possible.

Our approach to the head voice is done through the method of the "siren effect." The siren sound is familiar to children and with the use of the imagination the students usually can imitate it. The use of the vowel O with "WH" preceding is an effective method of approach. This sound should soar from about the middle of the voice to a very high range and down again, and should be done as easily and as freely as possible. The suggestion of blowing a milkweed seed from the lower lip is often helpful in achieving a good attack for this exercise. Also, the use of the hand of the student, easily drawing or pulling the tone from the mouth, is often effective. Swinging the arms, body and head



in a limp fashion should be helpful in achieving freedom of tone. Above all, the vowel should soar freely, without tension or restriction in the throat. If the instructor can model a free "siren effect," it is advantageous. Many men can develop a free falsetto and achieve good results in modeling good tone, but if the falsetto is dark and pharyngeal, as is the case with many men, it is not wise to model, as a musical boy will imitate almost exactly what he hears. In my own case, my falsetto is very dark and "hooty," therefore I use my natural baritone voice, entirely devoid of chest voice and achieve the desired results. The best female voice for modeling is a light lyric soprano; contraltos with a heavy color should be careful to use a light quality. If the instructor does not have a musical voice, then a boy with a good tone might be used as a model.

If it is found that a boy is extremely tense in using this "siren effect," the use of "wuh" repeated several times in the high head voice is often effective. Care must be taken to keep a loose, "floppy" jaw. After the head voice is freed, it is suggested that the boy soar in this siren fashion to F or F-sharp, fifth line, then proceed in a downward vocalization of five tones. (It is suggested that the head voice be carried down as far as possible, with some mixture of the head and chest in the lower register. Pure chest voice should be avoided

(Continued on page 36)



Donald T. Bryant is the new musical director of the famous Columbus Boychoir School, now located at Princeton, New Jersey and functioning in co-operation with the adult Westminster Choir and as a concert attraction. Mr. Bryant is the successor to Herbert Huffman, with whom he worked as an assistant for the past eight years.

A Visit to the Stephen Foster Memorial

KATHLEEN LOWANCE

HAVE you ever seen the "Swanee Ribber," the real Suwannee River, that rises in the Okefenokee swamplands of Georgia and wanders about through the sylvan beauty of Northern Florida until it empties its proud waters into the Gulf of Mexico?

There is a bronze plaque hanging high above and across the bridge spanning the river on Highway 41 which informs the traveller that he, at that very moment, is "Way Down upon the Suwannee River." Close by in White Springs is a 243-acre park, a memorial to the man who immortalized the river in song. And all who bless the memory of Stephen Collins Foster are invited there to rest and enjoy the music and other Fosteriana.

Set in the midst of tall pines, fragrant magnolias and great oak trees hanging low with Spanish moss is the Memorial Building. This is a fitting centerpiece, as simple in its ante-bellum design as a Stephen Foster song—and as charming.

The interior is more reminiscent of an old southern mansion than a museum but there is much to interest the music-lover here. There are old scores, documents, reproductions and other mementoes of Foster and the era in which he lived. And there are original paintings of Foster subjects by Howard Chandler Christy and a square piano autographed by Jenny Lind.

Kathleen Bowden Lowance (in private life Mrs. Mason Lowance of Atlanta, Ga.) is the author of that popular and practical book, "Much Ado about Music," widely used in schools and homes and officially adopted by the Junior Federated Music Clubs for study as well as general reading. She has long been active in the work of the Federation and in music education.

But the most impressive of the attractions are the three-dimensional animated dioramas representing Foster's songs. These are recessed in the walls of the main hall and though large in size they are meticulous in detail. And they have been executed with such artistry that one almost forgets they are not real. The muted strains of Foster melodies that follow the visitor through the building add to the illusion.

Depicted in one of the dioramas is the "Swanee Ribber." A river boat plies its path through the water, coming into view first as it passes the Colonial mansion on the hill above, and again as the slaves in the quarters await its arrival. There is *Old Dog Tray*, moving his tail ever so slightly as he sits alongside his master before the hearth. The old man reminisces and his dreams come
(Continued on page 31)



Stephen Foster Dreams of Jeanie

Painting by Howard Chandler Christy—Photo by Courtesy, Florida State News Bureau

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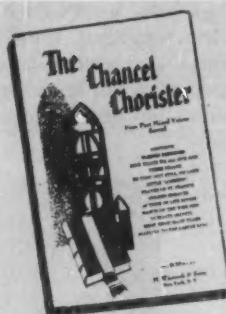
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A Plea for the Transfer Pupil

HAZEL GHAZARIAN-SKAGGS

MUSICIANS are rightly concerned with the low calibre of instruction that is being accepted by the public as qualified teaching, but too often their contempt for this charlatanism is so great that it prevents them from accepting transfer pupils with a healthy attitude. Instead, the association with the new pupil from another studio begins with the presupposition that the former teacher was inept and untrained so that whatever fallacies become evident in the pupil are attributed to improper guidance. The pupil himself is never viewed as the procrastinator and, perhaps sensing this, he collaborates with the new teacher in blaming the former one for his own failings.

Although the pupil may have transferred from a legitimate studio, the chances are that his teacher does become the scapegoat of all his ills. In spite of the fact that the blame is placed on previous instruction, the transfer pupil is the one who suffers, for unconsciously the new teacher vents on him his impatience and anger against the entire calamity of poor tutelage. Besides verbally expressing his indignation, he sets back the pupil, sometimes several grades, and even from the advanced level down to elementary work.

Recently a pupil who had been a top winner in auditions had to change to a new teacher when the family moved to another area. Because of the excitement of relocating, the girl had been without music lessons and practice for four months. When a new teacher was located, the pupil's playing was no longer up to par. Yet her work and the previous teacher's calibre were judged solely by her performance at that time. True, review was necessary, not because her past lessons had been inadequate, but because of her present lack of practice. Instead, the new

teacher, perhaps trying to prove his superiority over the old teacher, demoted the child so far that he caused her unnecessary humiliation and frustration. It certainly is unfair for any teacher to take advantage of a pupil's unpreparedness in order to promote his own goals of recognition.

If the new teacher, on interviewing a prospective student who has not been studying for some time, would remind himself of the way his own pupils sound after vacation, he will be more inclined to kindness, tolerance and understanding. His judgment of the former teacher's work will be withheld. Rather he will assist the pupil to regain his interest and continue, perhaps not in the same way, but toward the same objective of successful study.

Besides being harsh in evaluating the work of the transfer pupil, a teacher is apt to criticize any method, any technique and any project that is alien to his principles. He at once, on hearing the transfer pupil, be-

comes overly sensitive to his own theories of pedagogy so that he feels impelled to pronounce the ex-teacher's work as totally "wrong" and "undesirable."

The pupil then, instead of building on what he has gained, must have his whole machinery of playing shattered in order to fall in step with the new teacher's line. Again the new teacher gains, at the expense of the pupil and ex-teacher, a triumph of superiority.

It often happens that during the interview of a student a teacher will imply poor teaching by pointing out obvious errors, only to find that within the next hour he is correcting the very same mistakes in his own pupil. He should ask himself, "Is he a poor teacher?" Pupils are not infallible. We accept their shortcomings when they are our own students, but resent them when they are students of other teachers.

At this point the teacher might
(Continued on page 24)



—Photo by Harriet Arnold



Mommie, will I live happily ever after, too?

The fairy tale is ended. The child has finished with listening. The hard reality of a rainy afternoon drowns the little dream that the world rings with laughter alone.

There'll always be rainy afternoons, for the child and the woman she becomes. There'll be days when she'll be cut off from the outside world.

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If you would give your child a recess from idleness, an escape from the unhappiness of being a "do-nothing"...if you would enrich the solitary hours and stimulate the surge of happiness that comes from within, we invite you to learn of the joys of music...we invite you to write for our free booklet, "The Parents' Primer."

"The Parents' Primer" tells you most of the things you want to know about children and music. Six or eight is old enough for beginning lessons...and the teens are

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The Marimba Comes into its Own

VIDA CHENOWETH



WHAT delayed the marimba in reaching concert and recital status? It is generally conceded that we owe our musical heritage to Europe, and since our instruments are of European origin, tradition was the first obstacle the marimba faced, although it had served as a "piano" for centuries in oriental and tropical countries. Its forerunner is the oldest pitched musical instrument known to man, discovered February 2, 1949 in Vietnam; the instrument is now in the Musée de L'Homme, Paris.

The marimba was introduced to the United States from Guatemala and Mexico at a time when vaudeville flourished. It attracted to it entertainers who realized its visual rather than its musical possibilities; so from its association with this type of performance it took on an additional handicap.

Further delay in recognizing its musical potential was due to the manufacture of inferior instruments. Tuning was not perfected thirty-five years ago, but today the best of materials are used and the marimba can no longer be challenged acoustically. So much of the credit in the scientific progress of the marimba belongs to Clair Omar Musser, that the concert marimba can be called an American instrument, the others "forerunners." It is easily understood why there has been no Liszt or Paga-

nini to bring the marimba to light as a solo instrument, as the old and ill-tuned marimbas would not have attracted serious musicians. More recently artists neglected the instrument because of the prejudices based on its introduction and past association, because of playing difficulties, and because of a lack of literature.

The marimba is difficult to master. No instrument is more demanding of physical strength. The mental and physical co-ordination required compare to that of an organist.

Control Difficult

Other difficulties lie in the fact that, unlike other keyboard instruments, the keys (or bars of wood forming the keyboard) are not uniform in size but are graduated in both length and width from bass to treble. Arpeggios are especially difficult because of the necessary expansion and contraction of intervals. Furthermore, there is no electric current or pedal to sustain sound. Sustenance of sound depends upon the player. In other words, he cannot strike a note or chord and hold the sound by means of a mechanical device; he must reiterate the note or chord, and if a diminuendo or crescendo is desired, he must attain it by carefully measuring the dynamic level of each mallet stroke in the series. The control of dynamics is unusually difficult because the strength of a tone played is not felt through the fingertips, as with piano and organ, but has to be registered through the vibration of the mallet handles.

Formerly there was little literature on which to base a career as a ma-

rimba recitalist. Serious works are now available and continue to mount as composers become aware of the marimba. Many composers have contributed outstanding works for this instrument,—Eugene Ulrich, Bernard Rogers, Paul Creston, Robert Kurka and Darius Milhaud, to name a few. Transcriptions are often requested of marimbists, and frequently they open the way toward new technical possibilities, yet it is necessary for an instrument to have its own literature to survive in the world of serious music.

The marimba is not the limited instrument it was once thought to be. It is no longer merely a part of the orchestra's percussion battery, but can be a lyric as well as percussion instrument.

Practically any violin work can be played on the marimba, provided it does not rely on special effects such as harmonics and *ponticello* (playing on the bridge). This is not conversely true, because it is possible to play four sustaining lines (such as a chorale) on the marimba. Most piano works cannot be transcribed note-for-note, as the pianist's ten fingers are not easily replaced by four or five mallets.

In answer to the question "Is it possible to do anything with the marimba that cannot be done with the piano?" Yes, more varieties of color can be had from the marimba, and, too, a pianist cannot give "personality" to a chord or tone once he has played it, while a marimbist—since he is the sustaining power—is able to decrease or increase the volume of a sustained chord at will; he can even emphasize a desired note

(Continued on page 35)

Vida Chenoweth is herself a leading exponent of the musical possibilities of the increasingly popular marimba. She first achieved national recognition as a prize-winning soloist at the huge Chicagoland Music Festival, and has since appeared with leading symphony orchestras as well as in recital at New York's Town Hall and elsewhere.

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What Makes Music Funny?

JOSEPHINE K. R. DAVIS

ONE night at a Navy Band concert the audience was not only exhilarated by the sight of the handsome young men, their spick-and-span uniforms and their gleaming instruments, but during one number they laughed for minutes at a time at the *music itself*. A friend suddenly turned and whispered to me, "What makes music funny?"

At first thought it seemed fairly obvious: music was funny when it imitated in tone, tempo, rhythm, dynamics, or all of these, some merry mood, some jocose gesture, some ludicrous act, or some flippant or ridiculous speech,—lightly, merrily suggestive, boisterous or humorously ironical. Then complications come to mind.

There are grades of subtlety and finesse in humor (in the present-day use of the word) as well as in the other emotions, and, as in the other emotions, too, it is contagious, and the performers must feel it to be able to pass it on to the audience. Of course people have been known to laugh or cry at the wrong time and that is the worst thing anyone can do to an author, composer or performer. On the other hand, sometimes the finest performance of the funniest music possible leaves untouched those who are "not in the mood," or whose culture does not make them responsive to the fine points in the composition or performance.

In general, fun in music is most easily recognizable in songs, opera and "program" music. In such compositions the titles or the words set the mood, and we smile, chuckle or laugh, depending on our own sense of humor and on the finesse of the interpreters.

Secondly, and more subtly, one

can hear fun in parts of much of the longer, otherwise "absolute" music, as in the Scherzo or the Finale of a symphony, a part of a concerto or quartet, or in the Bourrée, Gigue and Rigaudon of a suite. Here there are no texts, no programmatic stories to tell us something funny is coming. The style and the tempo marks are the only indicators of the mood to follow.

Consider mirth in the first class of composition, the "programmatic." There are many pieces, small and large, that are brimful of fun, and one can learn best "what makes music funny" by listening to them in a

receptive mood. Rameau's *La Poule* is really funny by reason of its clever imitation of the noises the hen makes, and in Haydn's symphony of the same name one hears similar musical jokes. Much of Domenico Scarlatti's music flashes with wit, fun and merriment: *The Cat Fugue* and *The Good-Natured Ladies*, to name two. In Haydn's *Toy Symphony* much of the amusement is achieved by the use of toy instruments as well as by the childish melodic and rhythmic patterns.

There is amusement, merriment or rollicking fun in all of the following:

(Continued on page 34)



"He plays divinely. I wonder who he is?"

—Ben Roth Agency

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A Scientific Approach to Music Therapy

FRANCES PAPERTE

IN 1944 the office of the Surgeon General of the United States issued an unprecedented document. It states:

"The Surgeon General of the Army has authorized a certain group of leaders in the musical world, who have organized for the purpose, to make a trial at Walter Reed General Hospital of the possible effect of music in the treatment of certain types of cases.

This musical therapy is not new, having been tried previously in some places but its application has never been properly or adequately controlled, hence its evaluation as a therapeutic agent has been impossible.

It is the intent of the leaders of the musical therapy group which will operate at Walter Reed General Hospital to attempt to arrive at an unbiased determination of what may be accomplished by properly selected music in various types of cases. The authorities at Walter Reed General Hospital will, in co-operating with the program, so far as possible select a control case comparable in every way to the individual who, in addition to the other hospital procedures, is undergoing the music therapy."

(Signed) S. M. Marietta
Maj. Gen., U. S. A.

Among the many prominent psychiatrists and psychologists who were

assembled to discuss the potential of the proposed work was a writer, Leland Stowe. When a doubt was expressed as to the value of the work of the suggested project, Mr. Stowe said, "If with music we can throw a beam of light into one beclouded mind and establish a rapport with only one war-shocked veteran, then our efforts will have been worth while. We must and will try!" This was the statement that provided the final spark for the founding of the Music Research Foundation.

In a utilitarian age, art for art's sake is no longer enough. Why limit music chiefly to recreation and entertainment, when music of vigorous rhythm may help cripples learn to walk, or music with a strong associative meaning may bring reality back to deranged minds? Basic re-

search on the relationship between music and man will provide a new key to controlled human behavior, will enormously broaden the sphere of music and musicians. This basic research is being carried on by the Music Research Foundation, an organization dedicated to the scientific investigation of the use of music in the service of mankind. It is a non-profit, non-partisan, knowledge-seeking organization, striving to answer this basic question: Precisely how does music affect the individual?

As an initial step toward answering this question I spent three and a half years at Walter Reed Hospital at the job of painstakingly selecting and applying the music for psychoneurotic patients, watching tenseness and withdrawal give way, gratified

(Continued on page 26)



Musical Rhythm by Franz Ningel and Marika Killius at the Radio City Skating Rink

—Courtesy, American Red Cross

Miss Paperte, herself a singer and all-around musician of wide experience, has been the leading spirit and guiding light for more than a dozen years in the work of the Music Research Foundation, whose headquarters are at 654 Madison Avenue, New York City. The techniques and procedures developed by this pioneer organization are now generally applied in the still controversial field of music therapy.

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MAY-JUNE, 1957

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Music Educators' Round Table

Conducted by JACK M. WATSON

(Indiana University School of Music)



NO problem area in the entire field of music is more basic than that of music-reading. The instrumentalist today who is not an effective sight-reader is often the unemployed musician;—the same thing is true of the singer. Efficient reading skill is a prime requisite for success in professional music. The history of music in American public schools, in rather large measure, revolves around the issue of sight-singing. The problem of music-reading is a problem of past, present and future concern to musicians and music-teachers. Believing that the matter warrants a prominent place on the agenda of the Round Table, we have asked three teachers and *musicians* to discuss the subject. We are sure that Round Table readers will find these statements by Professors Vincent Jones, Grant Fletcher and Stanley Fletcher instructive and provocative, and we invite comments. An article by Prof. Helen M. Hosmer will follow in the near future.

—J.M.W.

THE FUNCTION OF SIGHT-READING

Vincent Jones

THE importance of learning to read a language in order to appreciate its literature can scarcely be overestimated. It is true that a partial appreciation of music can be achieved without the ability to read, but a real understanding is impossible if printed symbols have no aural meaning.



The basic problems of reading apply to all media of musical expression, i.e., the voice, piano and other instruments. The "reader" must understand the staff, clefs and notes, all this leading to the rapid apprehension of scale patterns, intervals and chord lines. This process is mental but requires physical co-ordination as the reader expresses in tone what he "sees" in the score.

Music-teachers agree that reading skill is accomplished only by constant and concentrated practice, yet there is the fact of "reading capacity." That is, some people possess a quicker eye; they encompass motives and phrases at a glance, while others are slower and chained to "note-to-

note" reading. The latter is, of course, a great hindrance to the development of an effortless competency. As in all musical performance, an apparent lack of effort is always desirable. Isidore Philipp, the eminent piano teacher, has said that "The virtuoso's first duty is to fill his audience with confidence;—but if, alas, one arouses in the listener the fear of an accident, if the playing becomes uneven or nervous, the public grows instantly apprehensive and distraught." Ernest Dimmet states, in *The Art of Thinking*, "We like things to give us the impression that they flow." These quotations apply to music-reading.

Singing at Sight

The present discussion will deal with sight-singing, in other words, vocal sight-reading. Instrumentalists who read competently often find it difficult to *sing* at sight. This is largely due to insecure vocal production. At an early age male students should be encouraged to employ the head voice or falsetto, thus avoiding that platitude heard in the classroom, "It's too high." A sight-singing class will not sound like a group of artist singers, but the tone should be as musical as possible. Many orchestral conductors (and some choral conductors) emit strange sounds during rehearsals. A reasonably

pleasing tone would improve the atmosphere.

In the elementary grades the "frontal attack" on sight-singing no longer is prevalent. In other words, children are not immediately faced with those strange apparitions, the staff, clefs and notes. They achieve "reading readiness" by singing songs, "patterning" the tonal movements through bodily motions, stepping or conducting the rhythms. This is often followed by a diagram of the song where stepwise motion and skips are indicated without specific pitches. Eventually, however, the reader must come to grips with *exact notation*. From here on his skill depends on his accurate perception of the symbols and his ability to reproduce them correctly at an indicated tempo. Sight-singing is *intelligence in action*.

Skill in sight-singing, often developed surprisingly in the elementary school, practically disappears at junior high school level, where preoccupation with instruments and the unsettled nature of the boy-voice present hurdles. The senior high school, with its operettas, festivals and revues, so often learned by rote, does not advance the cause of sight-singing. Due to this lack of continuity in which sight-singing is a major casualty, the student entering college often cannot read the simplest tune.

On the college level, the first steps in sight-singing should be integrated with aural training. The best sight-singers are those who *hear what they see*, not those who have achieved a deceptive efficiency through mechanical drills. There is not space to discuss various systems of reading. The writer believes that the Latin syllables aid materially in reading diatonic and moderately chromatic music but are less applicable to contemporary music. Here, either the "fixed-do" method or a background of singing absolute intervals produces more skill. The writer favors the interval approach to sight-singing. Numerous striking themes from symphonic, chamber and operatic music are intervallic rather than scale-wise in structure. Since all drills should be derived from music literature, the teacher must possess an extensive repertoire of themes.

Integrating sight-singing and aural training is discussed generally in the author's *Music Education in the College*, more specifically in *Exploring Music*. The plan is summarized as follows:

1. Introduce basic intervals: perfect octave, fifth and fourth, through significant excerpts from music literature. Employ these intervals in "vocalises."
2. Dictate melodies including these intervals and employ them for sight-singing. Shift constantly from the listening approach to the singing activity.
3. Introduce and employ thirds as above. Continue with seconds and then the scales.

With the foregoing "vocabulary" the class can now develop skill by reading quantities of graded material, de-emphasizing the dictation aspect and concentrating on *singing at sight*.

The writer cannot close without mentioning the "appreciative aspect." He observed a college class reading an excerpt (not named) very laboriously, at a slow tempo, all tones equally stressed. Neither the teacher nor the pupils recognized this as *Voi che sapete* from Mozart's *Marriage of Figaro*. A few moments would have sufficed to name the composer, mention the opera and describe the dramatic situation, thus stimulating the class to adopt the

appropriate tempo and sing this charming excerpt musically, instead of making it a stilted exercise.

The preceding discussion is an old story to experienced music educators, but the writer agrees with a noted lecturer who said, "Reiteration of the obvious is sometimes more valuable than preoccupation with the remote." >>>

Dr. Vincent Jones is Professor of Education in the Music Department of New York University. His Harvard Ph.D. is supplemented by an honorary degree of Doctor of Music from Temple University. Dr. Jones is author of several important books, including "Music Education in the College" and "Exploring Music," both published by C. C. Birchard & Co.

LITERACY FOR MUSICIANS

Grant Fletcher

THE problems of reading music stem from the adaptation of any musician to the system of symbols which the composer uses to notate his musical directions. Every musician can easily agree that it is a problem to teach the young instrumentalist what these symbols mean and that it is good to teach him how to read these symbols as rapidly as possible. This problem is as necessary to conquer for the first ten years of playing as is the problem of instrumental technique.

There are different ways of teaching reading. Some ways teach more rapidly than others. Complicated musical scores of today require greater reading ability than did the scores of earlier periods. This paper will attempt to discuss some of the fundamentals of reading skills and some experimental ways of teaching them.

Several of the fundamentals to all musical reading are reading pitches on the staff in key signatures and in chordal units. Rhythmic notation must cover the problem of note values (duration) and pulses (dynamic and metric) and their combination in rhythmic units of phrase

and formal idea structures.

The beginning performer needs to have constant drill in staff and clef reading until this is effortless at fast speeds. Many performers suffer from reading one clef only and not applying actual note-names to what they read. At this low level, the best solution is to ask all performers to read the note-names while singing the pitches they represent. (If the instrumentalist will finger his instrument meanwhile, he will soon correct note mistakes.) At a more advanced level, every performer should be able to read at least two clefs using note-names (including sharp and flat when necessary). The further extension of this skill of reading pitch notation depends upon quick reading of pitch-names in relationship to the key center (this means a study of key signatures) and grouping them into units. This is easily accomplished by speed spelling and writing in triadic chords. One of the fastest and most complete methods of developing these several ways of reading is to have the students write these symbols while saying the names aloud. This gives them a perfect check on any mistakes they make and shows where their weaknesses lie. Saying the names of symbols aloud while singing their pitches imprints the idea upon the learner's mind securely. As soon as the simplest new item is learned, it should be added to the previous drills with the increase in speed which is absolutely necessary for the musician to read his symbols easily.

While it is very important that the names of these symbols be learned, it is equally important that the pitches they represent should be heard as well. The best way to learn to hear pitches is to sing them. This is direct proof of what the performer's ear is hearing. Singing the symbol name at the desired pitch, the performer will increase both his recognition of the symbol and ability to hear its meaning. If this is practiced constantly from the very beginning of the study of pitch-reading, it presents no real problems. Instrumentalists should constantly practice singing their parts. Singers seem to especially need to sing note-names for drill.

The other basic problem in read-



ing music is to decipher the rhythmic symbols. Most musicians learn less about rhythmic notations than they do about pitch. After the symbol-names have been well learned (this can be done by drawing the notes and placing their counts underneath) the same speed drills that were used for pitch-names should be gone through to give the performer speed and security in his knowledge. Once the names have been learned, the student should try to invent measures of rhythm in various meters and put the counts underneath the notes. This shows what note begins upon what count in the metric pattern. Performers are often confused about precisely where the note begins in relationship to the beat or count, and do not know how long it is to be held.

After rhythm symbol-names are learned, the problem is to establish the counting habit in the mind of every performer. Several excellent ways to do this are to have the performer count aloud and clap the rhythmic notation of any example you choose to present. Later, this develops into the singing of pitch-names while beating the conductor's beat to give pulse feeling. The difference between simple meters and compound meters must be clearly understood. The best way to teach these differences of metric patterns is to insist upon groupings between the divisions of these single pulses. Once metric rhythm notation is clearly understood and easily clapped by the performer who counts aloud, the biggest problem is that of dividing beats. A simple yet complete system of counting for all divisions needs to be used.

While it is sometimes necessary to dis-associate one element of notation from the others to explain it thoroughly and give drill upon it, all such practices must eventually lead to setting this element with the other problems. To this end the singing of pitch-names can be combined with the conductor's beat for metric feel and keep the performer actually singing music. Start with simple problems and have the learner compose his own melodies, even though he will complicate the problems more rapidly than he should. Beyond this, he should apply this new reading ability to his actual performance technique. If he does not

play a wind instrument, he should be able to count aloud while he sight-reads. The singers, whose hands are not in use, should be able to beat time while they sight-read.

With this much basic information acquired, the problem of developing reading abilities is to actually try to read a greater span of notes at one time. This should be done both harmonically and melodically. The one-line instrumentalist should read a number of bars ahead. The keyboard reader should read harmonically (from the bottom up) as well as looking ahead. The singer should attempt to read the other parts, harmonically, while reading ahead. When a conductor is present, they should look him in the face as much as possible to develop faster reading. All must learn to *hear* the relationships of their part to other parts, besides quickly recognizing these on the page. All must recognize the meanings of key feeling and chordal sounds from the page and in hearing. Further increase in skill can come only from the practice of sight-reading increasingly difficult music.

A few tips on developing sight-reading: Start with easy material. Set a slow, steady tempo and keep going despite mistakes. Go back and practice separately whatever you

missed, so that you will recognize it in the next sight-reading you do. Sight-reading occurs only the first time through. The second time is practice. Be sure you count like mad at all time. Don't be ashamed to look through the new piece before you start to perform it. Notice the unusual and difficult spots. Last of all: Sight-Read! Sight-Read! and Sight-Read!

There is one final problem in developing musical literacy. This is to understand the real meanings of what you see in the notation. This depends upon musicianship and understanding the composer's problems in notating musical ideas. The best and fastest way to learn this type of musicianship is to attempt to compose yourself. You will learn how much the composer can try to notate and how badly our system of musical notation can express his real meanings. ▶▶▶

Grant Fletcher, head of the Music Department at Arizona State University, is a professional symphony conductor who has been nationally known since his development of the Akron Symphony in 1945. His activities as a member of the board of the International Society for Contemporary Music and National Chairman of Symphonies for the National Federation of Music Clubs have brought him renown among America's conductors and composers.

MONKEYS OR MUSICIANS?

Stanley Fletcher

IT is often conceived that "reading" at the piano is strictly a matter of "reflex" training. The process is thought of as necessitating merely a series of accurate muscular "responses" to one notation-symbol after another, on a sort of "production-line" schedule determined by counting time. There is something to this notion — BUT . . .



It is a great mistake to assume that "reading" at the piano is merely a mechanical training of the response-process from printed note to eye to finger to key to sound. This is the mechanism through which reading operates, obviously, but a mu-

sical performer must do much more than produce an atomized series of accurate responses. Unlike a typist, whose work goes most smoothly when he is not concerned with the sense of his text, the player of music needs a good deal more than this. He must translate the patterns of symbols on the page into patterns of sound that have shape and integration and musical sense. And indeed the facility of his reading depends on his ability to "see" these patterns on the page in terms of all he knows about music and about the piano keyboard. And this is where many readers fall down.

Curiously, it is perhaps because piano-teachers lay such stress on reading right at the start that students often fail to develop into good
(Continued on page 28)



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Our Professional Music Fraternity

ARCHIE N. JONES

PHI MU ALPHA SINFONIA, national professional music fraternity, now in its 59th year, came into being when the idea of an organized club for male students at the New England Conservatory of Music was evolved in 1898 by Ossian E. Mills, then Bursar of the Conservatory. The nucleus group was formed by thirteen students, who, the previous year, had joined together with Mr. Mills once each week for noon "prayer" meetings. The group, perhaps, formed a brotherhood as a defense against the fact that at that time girls outnumbered boys at the Conservatory by about 16 to 1. The same situation, apparently, existed at other Eastern conservatories and music schools at the turn of the century, providing fertile territory for expansion of the club to other schools. In any case, the idea was born when, on September 10, 1898, the "Old Boys" at New England Conservatory invited the "New Boys" to attend a get-acquainted meeting. The "Old" and "New" met again and therewith elected officers to govern their activities. The group, of course, needed a name and some rules, so on October 25 they met again and agreed on the aims of the organization and rules for its government which form the basis of the national Fraternity today. The name "Sinfonia" was adopted at the suggestion of the newly elected Director of the Conservatory, George W. Chadwick. On November 28th, that same year, the Sinfonia Club initiated its first new members and the organization was well on its way.

For two years the Club progressed

Archie N. Jones is National President of Phi Mu Alpha Sinfonia, and he has contributed distinguished services to that famous Fraternity. He is also well known as a faculty member of the College of Fine Arts at the University of Texas, Austin, and has held many important executive positions in the field of music education.

admirably, increasing its membership, presenting recitals, concerts, shows, entertaining visiting artists at the Conservatory, and holding regular meetings in the room given to them for their exclusive use by the Conservatory. Its Founder, Brother Mills, its President, Brother Burrell, and its Secretary, Brother Pendleton, however, had dreams of expansion not shared enthusiastically by the rest of the membership. To them it seemed that if the Club were fulfilling the social and professional needs of the men at New England Conservatory, surely men at other conservatories in the country could find benefit and pleasure in similar organizations in their schools. There were large, established Greek-letter fraternities on all of the large college campuses, but no social-professional organizations for men in professional schools. Why not establish a National Sinfonia for men studying music in the conservatories and music schools from coast to coast? The suggestion of expansion was brought before the members of Sinfonia on October 1, 1900. Discussions and tempers grew hot, but in the end objections were quelled and it was voted to spend \$25.00 from the Club treasury (then totalling \$34.00) to send three men on a junket to New York, Philadelphia and Washington and return to approach the leading conservatories of those cities regarding the establishment of Sinfonia Chapters.

The second Chapter (Beta) was soon established at the old Broad Street Conservatory in Philadelphia, followed quickly by Gamma at The American Institute of Applied Art in New York City.

The fourth, Delta, was founded in 1901 at Ithaca College, in Ithaca, N. Y., where today its members maintain a large chapter, contribute significantly to the musical life of their campus, and maintain their own fraternity-house.

Alpha Chapter, and possibly the others, had early established the practice still carried on by many chapters today, of providing scholarship aid to one or more students in the school. Their earliest scholarships were in the amount of \$20.00 each year. Alpha Chapter had also begun the custom of honoring especially outstanding men in the field of music by conferring Honorary Membership. This practice has continued throughout the life of the Fraternity, and the names of the honorary members of the Fraternity make an impressive list.

In the earliest "Rules and Regulations" were set forth the four aims of Sinfonia, which bear as much meaning for Sinfonians today as for Sinfonians of 1900.

1. To advance the cause of Music in America.
2. To foster the mutual welfare and brotherhood of students of music.
3. To develop the truest fraternal spirit among its members.
4. To encourage loyalty to the Alma Mater.

Annual Conventions

With expansion came the need for meetings of the members of the various chapters to govern the operations of the national body, and in 1901 Sinfonia held its first annual convention, on April 16-20, in Boston, with Alpha Chapter as host to the thirteen delegates from the four existing chapters.

Annual conventions were held thereafter until the beginning of the First World War. In 1920, during the convention held in Ann Arbor, Michigan, it was decided to hold the conventions biennially, and this plan has been followed successfully since.

Today, Phi Mu Alpha embraces 145 active chapters and more than 30 alumni chapters, with numerous additions to both categories nearly ready for installation.

Of the four objects of Phi Mu Alpha, the first, "The advancement of the cause of music in America", is sufficiently broad to encompass activities which currently constitute the active work of the Fraternity.

To honor the achievement of outstanding musicians, and to stimulate

(Continued on page 24)

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A PLEA FOR THE TRANSFER PUPIL

(Continued from page 10)

well ask, "But what about the transfer pupils who come from unqualified teachers?" It is because of this question, this constant awareness of the amateurs in our profession, that we are unjust in our appraisal of new pupils. If all of them that transfer to us are from poor teachers, we are assuming we alone are capable of teaching. Yet we admit that there are many fine teachers. Then is it not possible that weaknesses in the pupil and not in the teacher are the causes of the pupils' poor performance?

Let us take the case of the lazy, obtuse pupil. His teacher tries all means of recapturing his initial interest. The pupil's parents despair and finally believe a change of personality or methods might help the situation. Perhaps the teacher even suggests this possibility. The pupil leaves the old studio as a failure. Therefore it should not be surprising that he arrives at the new studio with a mass of poor habits. Furthermore he brings with him books which the new teacher immediately labels as "inadequate and shoddy." He does not consider the possibility that the ex-teacher might have been making a last stab at arousing the pupil's interest by giving him exclusively the music he wanted to play. No, instead he accuses his colleague of charlatanism, and whenever the opportunity arises, he spreads the "awful facts" about him to others of his colleagues.

Usually the good pupils are the satisfied ones, and unless they move, they do not change teachers. If they do, it is for a more personable or for a more advanced teacher. The unsatisfied pupils transfer frequently, and fall into three categories: first, they are cognizant of the limitations of their teacher so that they desire a change; second, they do such poor work that they believe another teacher might better help them in solving their individual problems; third, they do poor work because, although they do not realize it, they have an incompetent teacher. In the first instance, the new teacher, in being selected as the one to replace the old one, need not strive to impress the pupil with his superiority

because the pupil by coming to him has already indicated it. In the second situation, where the pupil has problems that need ironing out, the teacher can do more for the pupil by analyzing how he can help him rather than attributing the cause of all his difficulties to the former teacher. Finally, if the pupil is definitely a product of poor teaching, the new teacher must guide him as sympathetically as he can to correct bad habits. The task is difficult enough for the pupil without embittering him against his former teacher.

Merely because the third situation exists, we must not hastily condemn all teachers. If before an interview we ask ourselves, "How would my most unco-operative and untalented pupil behave in the ex-teacher's studio?" or "How would my best pupil sound after a period of no study?" then we will be less inclined to censure and belittle the work of the former teacher. This kind of approach will make it possible for us to understand and aid the transfer pupil to a much greater extent. ▶▶▶

OUR PROFESSIONAL MUSIC FRATERNITY

(Continued from page 22)

others to similar achievement, the Fraternity set up, in 1951, the "Man of Music" award. This award, consisting of a plaque and citation, is given biennially to the man, whether he be a member or not, who has, in the opinion of the Committee appointed for the purpose, contributed more than any other individual during that period toward the advancement of the cause of Music in America. The award in 1951 went to Thor Johnson, in 1953 to Howard Hanson, and in 1955 to Earl V. Moore.

Further to implement the object, each active and alumni chapter is required to give at least one program each year devoted exclusively to American music. In addition, the biennial Composition Contests among members of the Fraternity encourage many composers to submit compositions. Prizes are

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awarded in both undergraduate and graduate divisions.

Within the chapters, the Fraternity attempts to stimulate musical and scholastic activity by awards each year to the outstanding chapters in each Province, and biennially to the outstanding chapter nationally.

Probably the most significant innovation in the Fraternity operation is the Sinfonia Foundation, set up in 1954. A separate corporation, the Foundation is governed by a Board of Trustees and a set of officers. President of the Corporation is Mr. Robert A. Schmitt of Minneapolis. In part, the purposes of the Foundation are as follows: To advance the cause of music in America through:

- a) Scholarships;
- b) Commissioned works;
- c) Grants in aid and loans;
- d) Publications which promote music;
- e) Encouragement and subsidy of performance of American music in all forms;
- f) Encouragement and subsidy of research in music;
- g) Aid and support of worthy musical organizations;
- h) Encouragement and subsidy of music in education;
- i) Encouragement and subsidy of music in community life;
- j) Encouragement and subsidy of music in industry;
- k) Prizes and awards for musical accomplishments;
- l) Co-operation with all existing organizations whose aims can be reconciled with those of the Foundation.

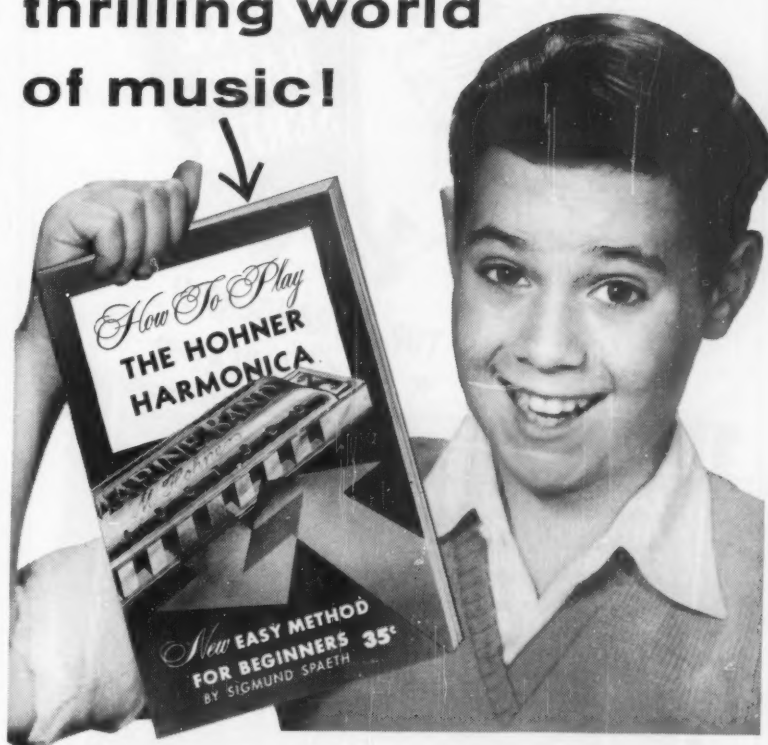
Among activities already accomplished have been the awards of scholarships to outstanding men in active chapters, awards, citations and scholarships to outstanding musicians in six music camps, and two commissioned works. Additional activities are planned as the Foundation grows, particularly in the fields of Music Therapy and Church Music.

Phi Mu Alpha is governed by its National Officers, National Executive Committee and National Council, which meets biennially. Current active membership is in excess of 3,000 and the alumni rolls contain approximately 30,000 names.

The phrase, "I am a Sinfonian," is uttered with pride on many of our college and university campuses today, and this pride is justified by the achievements and ideals of a great and significant musical Fraternity. ▶▶▶

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**SCIENTIFIC APPROACH
TO MUSIC THERAPY**

(Continued from page 16)

when evaluating psychiatrists noted significant improvement in 74% of patients being studied. Much of the M.R.F. story in the years following this study is told in the book *Music and Your Emotions*, published by Liveright in 1953. (A second edition is presently being prepared.)

For the musician, the implication of Music Research Foundation's work are manifold. It must be noted that the work of the Foundation is *NOT* entertainment of patients by musical artists as part of a recreational morale-building schedule, but rather to establish medically acceptable procedures for the use of music on a therapeutic level. Furthermore, after conducting a series of basic experiments which go back as far as 1944, the research committee of the Foundation is convinced that the presently available data regarding the influence of music upon human behavior is not yet sufficient to represent a valid theoretical foundation for music as therapy.

A New Perspective

As music research continues and the therapeutic benefits of music become scientifically validated, the musician who wishes to serve in medicine will be called upon to take a new perspective,—something other than the following: When our work began in 1944 I remember asking the chief medical officer at a military hospital, "Do you have music here at your hospital, Colonel?" "Oh yes! We had Mme. G—of the Metropolitan here last week. She sang for 2,000 boys. It did her a lot of good!"

The new demands made on musicians will be for a sincerity and earnestness utilizing their art not only to express themselves but to fill the vital needs of the patient. The exhibitionist will not do for the job. A warm, humane, loving nature, coupled with a wide range of musical skills, and a knowledge derived from reputable courses at qualified institutions of learning,—these will be the requirements.

Music Research Foundation is investigating under clinically controlled situations how specific music may affect persons, well or ill; how

music may be used in relation to human beings, well and normal, or suffering from mental, physical or other disabilities and to investigate objectively its effect on such people.

Under Music Research Foundation sponsorship in 1957, in the continued quest for knowledge in vital areas of life, music will be studied, analyzed and precisely selected to fit the needs of the problem and the listener. Finally, it will be applied under carefully controlled conditions and its effects measured: (1) as a therapeutic agent for children convalescing from rheumatic heart disease; (2) in alleviating dangerous tensions in post-heart-attack patients; (3) in re-channeling energies of potential juvenile delinquents; (4) for calming and soothing the emotions during surgical operations and childbirth; (5) as a test which may be instrumental in picking a life partner.

The Foundation's membership and research programs are built on the premise that authoritative knowledge, made universally available, is the first step toward sound and rapid development of music's full functional potentialities. When we have brought music, with its healing, inspiring powers, into areas of human need, the path will in time be well marked for musicians to live their finest hours in service to man. ▶▶▶

The American National Theatre and Academy's International Exchange Program, which acts as the professional agent of the Department of State, has five top artists touring abroad this month. Eleanor Steber is appearing in the Philippines, Hong Kong, Taiwan and Japan; the San Francisco Ballet is winding up its tour of India, Pakistan and Iran; John Sebastian is in Afghanistan, Iran and Iraq; Ruggero Ricci is performing in Greece and Turkey, and Wilbur de Paris is touring Nigeria and Liberia.

The program, which has thus far sent over 70 performing artists all over the world as cultural ambassadors, has been cited as having done much to counteract propaganda that claims the United States too materialistic to appreciate art.

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MONKEYS OR MUSICIANS?

(Continued from page 20)

readers. Anxious to bring young pupils as soon as possible to the point where their exploration of musical scores can proceed without teacher help ("on automatic pilot," so to speak) teachers often focus the pupil's conscience and attention on matching of note-symbol to key as the main goal of the lessons, and sounds take second place;—they are what is heard (if you can hear) when you push the keys down.

It cannot be too often pointed out that accurate relating of note-symbol and key can be accomplished even by a person who is stone deaf, or musically deaf, and that this constitutes the greatest danger and weakness of keyed instruments. With a string instrument, with a horn, with a voice, it is necessary to "read sounds" and to hear them inwardly before one produces them on the instruments. But a pianist can "read notes," and too often is trained to do just that and that alone. Many never arrive at reading *music*.

The answer for a conscientious

teacher is to teach music and to teach piano in addition to and generally in advance of teaching notation-reading. A pianist who is genuinely "reading music" must be able to recognize, when he sees a certain configuration of notes on a page, that this represents, say, a certain chord-form, or a figuration of a chord-form, with which he is already familiar as a musical sound and as a pattern his hands already know on the keyboard. When he sees a certain series in the notation, he must be able to recognize it as a whole as representing a scale or arpeggio pattern common in music and already trained into his manipulation and fingering-habits on the keys. Such common musical devices as cadence-forms, suspensions and anticipations, "leaning-notes" or appoggiaturas, passing tones, pedal points, such general characteristics of musical texture as concord, discord, contrary or parallel motion and other devices of counterpoint, such elementary harmonic concepts

as roots and inversions, tonic, dominant, subdominant, leading-tones—all of these should be known to him as characteristics of musical patterns first of all, of sounds heard and evoked from the instrument and known by their behavior under the hands, so that their appearance in notation becomes merely a means of evoking a sound-pattern that is an old friend and that has been previously identified with something done on the keyboard.

Is this a large order for a teacher? It is the only thing that can be genuinely called teaching **MUSIC**, and that takes piano-teaching out of the class with those who train circus animals. It is the only approach that leads a reader to seeing notation-patterns as larger wholes, and that can result in the production of first-sight performances that make musical sense. If a player has infinite time at his disposal, he may be able to decode a score note by note; and if he has an ear and a feeling for music he may ultimately shape it up into a fairly acceptable performance. But a sight-reader has no time for consideration and reconsideration,

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for repeated trial-and-error experiment to discover ultimately possible musical meaning in a page. He has to be able to see organization in what he looks at, in terms of sound, and his fingers must respond with total patterns of behavior that result in integrated patterns of sound. So it may happen that students who can give a finished, memorized performance may fail miserably in a first attempt with a score previously unseen. A good sight-reader needs more than just good reflexes and coordination and musical feeling. He must have knowledge and experience of music, and skills ready to hand on the keyboard, in addition to relaxed habits in the reading process.

Of course the importance of relaxed habits in the immediate activity of reading must not be underrated either, for only an appropriate discipline can release and make available the reader's qualifications of broader musicianship in a first-sight reading assignment. No one reads well who has not drilled himself in the production-line discipline: keeping strictly to the rhythm sched-

ule, never looking back, but always a little ahead, and at a tempo that leaves a psychological "margin" for the development of ease. The knack of judging a manageable tempo for the drill process is probably the most important factor leading to success in this regard. Reading drill must be at a tempo which puts no "pressure" on the neuro-muscular response process, or otherwise a form of stammering is apt to result and become habitual. Would-be readers do well to choose a tempo allowing a good margin for a relaxed attitude, set the metronome to a subdivided beat (such as the eighths or sixteenths in a 4/4 measure), count the passing time conscientiously in addition to this, as the eye moves consciously along the score (never backing up), and then in playing "hew to the beat, letting the mistakes fall where they may." If the incidence of errors is too high, of course, the tempo was obviously misjudged and should be set back. Whatever else is involved in sight-reading at the piano, such training of a relaxed though attentive attitude, and judgment of tempo which

will allow for such an attitude, is also essential. The experience of ensemble playing is the best avenue to realization of the need of continuity and relaxed attentiveness in reading, and "ensemble" playing with a metronome as one's partner, is an excellent method of "private" practice for it.

But what is practiced needs to be much more than response to individual notes. It must be patterns of sound evoked by patterns of notation and realized by patterns of behavior. Teaching music, rather than the simple response-rules for decoding notation, is a somewhat more difficult task for a teacher. That is what makes it interesting for a "live" teacher and a "live" student. Life must be dull for a trained circus-animal. ▶▶▶

Stanley Fletcher, Professor of Music and artist teacher of piano at the University of Illinois, is widely known as a concert pianist and lecturer on various aspects of music and music-teaching. He has authored articles for several periodicals, including a study of the psychology of the music-reading process which is to appear in a forthcoming issue of the YALE JOURNAL OF MUSIC THEORY.



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In and Out of Tune



SIGMUND SPAETH

THE ubiquitous Mike Todd must have been overcome with the fumes of his extraordinary film, *Around the World in 80 Days*, when he announced that he would soon bring a series of operas to the screen photographed directly from the stage of the world-famous La Scala theatre in Milan. Rudolf Bing's comment implied that the idea was "completely crazy, but probably an enormous box-office success." Only the first half of this description can be credited with possible truth.

It has been proved again and again that grand opera cannot hold the attention of an average movie audience if delivered "straight," particularly in a foreign language. There have been various attempts, most of which appealed to a handful of loyal opera-lovers but failed to score anything like a commercial success.

The free adaptations have not fared much better, even though they were headed in the right direction. There were two screen versions of Mozart's *Don Giovanni* not so long ago, one retaining hardly a suggestion of the original, while the other, taken directly from a Salzburg production, merely set the cameras on the operatic stage. Neither of them came even close to creating the intended effect. A free interpretation of Puccini's *Madam Butterfly*, using Japanese players and Italian singers, was a definite improvement on these two extremes, and an *Aida* which fitted the voice of Renata Tebaldi to the acting of Sophia Loren (then completely unknown) almost made the grade, in spite of some obvious errors of showmanship. Offenbach's *Tales of Hoffmann* also received almost too free a treatment, turning the opera into a combination of ballet and pure fantasy. Among the more literal operatic motion pictures there was also a carefully prepared *Barber of Seville*, and recently we have had a documentary film biography of Ludwig van Beethoven, whose educational value is beyond question. At the same time Puccini's life was screened in an almost fictional style.

There must be a happy medium somewhere between the literal and the fanciful in bringing great music, and particularly opera, to a motion picture audience. The ideal was at least suggested in the past by such films as *A Song to Remember* (dealing with Chopin) and *The Great Caruso*. Wagner's *Meistersinger*, for example, could easily be presented as the musical comedy that it is, cut down to size, with such a title as *Prize Song*. The *Ring* music dramas have enormous possibilities in cartoon form. Even *Tristan* could be adapted to the screen, without in any way diluting its tremendous tragedy.

ON the lighter side the movies have made an excellent record, with the current *Funny Face* a model of production, greatly helped by the collaboration of Audrey Hepburn, Fred Astaire and the Gershwins. Rodgers' and Hammerstein's classic, *The King and I*, deserved all the compliments it received, with Deborah Kerr and Yul Brynner taking care of the acting and Marni Nixon most of the singing. The earlier screen versions of *Carousel* and *Oklahoma!* were close to the same standard, and *South Pacific* is now on the way. Perhaps grand opera could take a few hints from operetta and musical comedy in widening the circle of its listeners. ►►►



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A VISIT TO THE FOSTER MEMORIAL

(Continued from page 8)

to life and fade again in the animated flames of the fire. There are *Camptown Races*, *My Old Kentucky Home* and *Oh! Susanna*. And there are more, nine in all.

From the Museum one can see the most recent addition to the Park, the 200-foot carillon tower. Music-lovers from all over the United States added their contributions to the appropriation of the Florida State Legislature to make this imposing tower a reality. It is a loving tribute to the great American Troubadour. Concerts of the Foster melodies will be performed here at regular intervals.

Those who wish to take a drive through the Park may climb aboard a reproduction of the old Conestoga wagon. For the water-minded there is a paddle-wheeler that goes up and down the river. And there are picnic grounds and a restaurant where refreshments may be bought. But there is little here to bid for the tourist dollar. The Park is happily non-commercial. (The Florida Federation of Music Clubs sponsors the Memorial. Active aid from the State Legislature, the Josiah Lilly Foundation, the American Society of Composers, Authors and Publishers and music lovers everywhere has thus far made it possible to maintain the Park with a minimum of commercial display.)

Once a year a folk festival is held in this picturesque setting. On a knoll overlooking the river more than 1500 amateur performers gather the first week in May to present a three-day program of folk-songs, dances and lore of the many peoples who make Florida the romantic "land of flowers" that it is. The festival is a heartwarming experience for all who participate. It is rewarding for the onlooker as well.

A one-time feature of the festival program and one in which the Stephen Foster Commission still takes great pride is the yearly contest to select the young lady who best typifies Foster's "Jeanie with the Light Brown Hair." The pageant is colorful, the standards are high and it is a great honor to be "Jeanie." At present the contest takes place at the State Convention of the Florida

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which will contain a variety of features of vital interest and importance to the music educator and provide an indispensable, supplemental aid in his work. (Music students, musicians, libraries, and radio and television stations—take note too!)

For further details concerning the 1957 ANNUAL see Dr. Spaeth's editorial on page 3.

LOOK FOR SPECIAL OFFER TO SUBSCRIBERS IN OUR NEXT ISSUE

Federation of Music Clubs. When the proposed music hall amphitheatre is built in the Park, Jeanie will no doubt come back home. In such a setting she belongs. It will be remembered that "Jeanie" is the only song ever to make the Hit Parade after its composer's death.

But it is the "Swanee River" song (*Old Folks at Home*) that still holds first place in the hearts of people everywhere. Its familiar melody is so much a part of American tradition that it is often performed on occasions of great historic importance. It was heard on the USS Missouri when Japan surrendered to the United States; it was played when General Stillwell and his troops arrived in India. Even the Grace Kelly-Prince Rainier wedding celebration would have been incomplete without it. "Way Down upon the Swanee River" will probably be sung this day in every country and in every language of the world.

Unfortunately this recognition was not easily come by and did not warm Foster's heart nor fill his drained coffers during his lifetime. He died in a charity ward in Bellevue Hospital (New York) with 38 cents in his wallet. Less than a decade later Josiah Lilly was to spend close to a half-million dollars on his hobby of collecting and distributing authentic material concerning the life and works of Foster. One thinks of this while walking about the Memorial Park, and of the debt a sometimes thoughtless world owes to its great man of music.

The Suwannee River itself is as real as the waters that flow over its bed. It is part and parcel of the state through which these waters flow. But the song, celebrating the Suwannee River of legend, belongs to all whose hearts respond to its appeal, to those who dream of home, who, with a surge of nostalgia look to yesteryear, a yesteryear long past. This Suwannee River belongs to all of us. ▶▶▶

Bergen will be the scene of Norway's Fifth International Festival, May 24-June 7. Honoring the fiftieth anniversary of Grieg's death, the program will emphasize his music in solo recitals, orchestral offerings and choral concerts, in addition to musical gatherings in the composer's home at Troldhaugen.

NATIONAL MUSIC WEEK

"LIFE Means More With Music!" is the theme of the 34th observance of National Music Week, celebrated May 5-12. Contemporary compositions and folk-music of all nations are the highlights during this period of recitals, concerts and community sings. In a commendation of this annual event, President Eisenhower recently made public this message:

"To all participating in the Thirty-Fourth Annual Observance of National Music Week, I send greetings.

During this week, as you encourage the performance of folk-music of all nations, the opportunity is provided for a significant advance in international understanding. At the same time, it is fitting to promote present-day American music and to further the knowledge and appreciation of our own modern artists.

Best wishes for a successful and enjoyable Music Week."

—Dwight D. Eisenhower

According to advance reports, more than thirty-five hundred communities are participating in this observance, which is sponsored by thirty prominent organizations and co-ordinated by the National Recreation Association, 8 West 8th Street, New York, N. Y.


The International Operatic Exchange, a newly created organization, has been designed to assist American singers who aspire to an operatic career. Talented singers are given an opportunity to study and gain practical experience in Italy and other operatic centres, with the prospect of a debut abroad and participation in European opera performances. Audition dates and information concerning the many features of this program are available through Mrs. Bernardo De Muro, Director, International Operatic Exchange, Music Studios, Barbizon Plaza Hotel, New York, N. Y.

The Berkshire Music Center, whose fifteenth session will be held July 1-August 11 at Tanglewood, Lenox, Mass., announces a few of the schol-

arships and prizes available to its students: The Heifetz Prize of \$1,000 for a deserving violin student, Gregor Piatigorsky's award for an outstanding cello student and Mrs. Albert Spalding's prize for a promising instrumentalist. The \$5,000 Berkshire Symphonic Festival Scholarship Fund will again provide a scholarship in

conducting, and the Koussevitzky Music Foundation will contribute to the maintenance of scholarship students in addition to presenting a composition prize. Applications for admission and scholarships are now being received by the Registrar at the School office, Symphony Hall, Boston, Mass.

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WHAT MAKES MUSIC FUNNY?

(Continued from page 14)

Mozart's *Figaro Overture*, his German Dance No. 3, *Sleigh Ride*, and Fantasia in F minor for mechanical organ; Beethoven's *Pastoral Symphony*; Mendelssohn's music for *A Midsummer Night's Dream*; Tchaikovsky's *Nutcracker Suite*; Grieg's *Puck*; Rimsky-Korsakoff's *Flight of the Bumble Bee*; Fauré's *Dolly*; Liadoff's *Music Box* (and Haydn's of the same title); MacDowell's set of small pieces called *The Marionettes*; Debussy's *Dance of Puck*, *Foot-prints in the Snow* and *Golliwogg's Cake-Walk*; Richard Strauss's *Till Eulenspiegel* and *Sinfonia Domestica*; John Alden Carpenter's *Adventures in a Perambulator* and *Krazy Kat*; Stravinsky's *Renard* and the *Valse from Petrouchka*; Deems Taylor's *Through the Looking-Glass*; Saint-Saëns' *Carnival of the Animals*; Gershwin's *An American in Paris*; and Aaron Copland's *Rodeo* and *The Cat and the Mouse*.

Ingenuous Humor

In Richard Strauss's *Till Eulenspiegel's Merry Pranks* you will hear fun ranging from a clashing, clattering boisterousness to the finest pointed wistfulness-in-caricature. In the same composer's *Sinfonia Domestica* there is a frankly more ingenuous humor. The pleasant family argument (on the future of their son) is definitely heard, with the wife's gentler retorts bringing it to a happy conclusion,—after the baby's playful bath, with its imitation of running water. Strauss also has much humor in his *Don Quixote*.

In the second class, known as "absolute" music, there are sections called humorous by the composer, but even more often by the listeners. Bach must have had a keen sense of humor to express the mirth in the *Gigues*, *Courantes*, *Bourrées* and *Rigaudons* of many of his suites. Haydn must have written the *Surprise Symphony* with "tongue in cheek." His *Clock* and *La Chasse* symphonies are delightful pleasures, and it is interesting to know that in all the quartets in his Opus 33, he himself marked the Scherzandos "Humorously."

Certainly Beethoven made humor an expected part of his music, in that he gave the name *Scherzo* (meaning "joke") to the section he substituted for the Minuet in many of his symphonies. He himself called his humor in some places "unbridled," and it is nearly always of enormous proportions — complex, boisterous, impetuous. The devices he used are innumerable,—a certain way of using a particular instrument emphasizing its texture; sudden stops followed by dead silence or, after a pause, by resounding crashes; sudden changes in rhythm, tempo, dynamics and key.

For contrast to Beethoven's gigantic humor, compare the merriment of Mendelssohn and John Alden Carpenter, even though their funniest music is programmatic. In the *Midsummer Night's Dream* music the fun is unmistakable, but, except in the case of the braying of the transformed Bottom, it is a delicate, fairy-like, pixyish humor, light as a breeze, and as refreshing. In the works of Carpenter, an acknowledged genius in the creation of humor in music, it is more of a gentle, tender amusement than outright fun, except in the *Krazy Kat* ballet.

No one can tell anyone how to write fun into his music, but the following list of devices may summarize some of the ways of bringing it about. If you have a bit of humor to write, it will doubtless write itself, and after you have brought it forth you will probably find it was done by a combination of these devices: (1) Note pattern,—embellishments; repetitions; imitation of human, animal, elemental sounds; (2) unexpected key shifts; (3) sudden changes in tempo, and exaggerated pianissimo or forte; (4) special styles, as the *Scherzo*, the *Gigue*, the *Rigaudon*; (5) use of the tone colors of various instruments, as when the tuba is used to suggest an elephant being playful; or a horn as a pompous, self-important person; a flute, clarinet, or harp as running water or rippling laughter; strings as overstated, ostentatious sighing; (6) such devices as the tremolo, pizzicato, ex-

aggerated legato and staccato; (7) the use of extra-musical instruments such as wind-machines, cannon, typewriters, taxi horns, vacuum cleaners, train whistles, and so on.

There is fun in music of all kinds, and the willing listener will usually have no difficulty in discovering it for himself. >>>

THE MARIMBA COMES INTO ITS OWN

(Continued from page 12)

within a chord while he sustains the entire chord.

Composers find in the marimba a new color capable of unlimited variations. In addition to being either lyric or percussive, tonal color can be altered by the type of mallet used, ranging from a hard rubber mallet, which produces a dry, brittle sound, to a soft yarn-wound mallet, which produces a lush, unpercussive, organ-like tone.

Subtle and Intimate

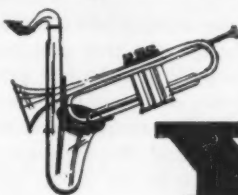
The marimba is often described as producing "organ-like tones." This is truly the effect when soft mallets are used in a legato style in the bass range; the percussion is erased and the sound heard is that produced by the vibrating column of air inside the pipes or tubular resonators which are below each key. However, the uninitiated should not expect to hear imitations of other instruments; they will not be engulfed in colossal waves of sound, as by a cathedral organ. The marimba is subtle and intimate. It is a clear, precise instrument in the way that a harpsichord is, without relying upon voluminous resonance for appeal.

Gradually the accumulated prejudices are passing away from the instrument, as proved by its appearance in major recital halls and with symphony orchestras all over the world. Technical facility is being fostered in accredited universities and conservatories, and works are being written specifically for the marimba by composers here and abroad. >>>

The 18th annual competition for the Edgar M. Leventritt Foundation Award, taking place this fall in New

York City, will be open this year to pianists only, of 17 to 28 years of age. In computing age, however, time spent in military service may be discounted. The Award, an appearance with the New York Philharmonic-Symphony and other or-

chestras, will be conferred only if the judges deem the contestant ready for an immediate career as a concert artist. Applications, obtainable from the Foundation's offices, 1128 Lexington Avenue, New York, N. Y., must be filed by June 15, 1957.



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HINTS ON THE BOY VOICE

(Continued from page 7)

in young students; however, we permit it occasionally in the lower voice for recitative in our operas.)

Following the exploring of the head voice should be the vocalization of the middle voice, starting about "A," second space. The following vowels are used: OO, EE, AY, OH, and returning to OO. After the student can produce an even, free OO, with the lips not drawn too much, then EE should be added to OO, imagining the EE is placed inside the OO, exaggerating the similarity of the vowels rather than the difference. This approach would follow through with the other vowels, placing the AY inside the OO, etc. After working in this manner through all the vowels, then sing through the suggested vowel cycle in a continuous manner, pointing out to the boy that we think of all the vowels as a continuous circle.

Darkness or Brightness

Our approach regarding the darkness or brightness of vowel color is done almost entirely through pronunciation. By this we mean merely pronouncing a vowel darker or brighter, perhaps smiling a bit more to achieve a brighter vowel color or using a bit more O or OO in darkening an overly bright tone. Care must be taken in this approach not to permit the student to tense facial or neck muscles. Certainly the

teacher can sense wrong vocal approaches in what he sees as well as in what he hears.

No remarks on the boy voice would be complete without mention of the changing voice. There are two schools of thought on this problem and our attitude is that the boy may sing through the change if it is done easily and without strain. In some cases a boy may find that he cannot sing without pain in the throat and of course it would be unwise to continue singing at this point. But often this condition will not last long and the boy will be able to resume singing soon after a short period of rest. Often during the change it is found that a boy may be able to sing very well in his "left-over" voice as well as his changed or changing voice, but cannot control his middle voice, perhaps from middle C upward to G or A. Even in this condition, he may be useful to the alto section, singing the tones that feel comfortable for him, dropping out where the tones are not manageable.

Naturally, there is no one way to approach the boy voice. The conception of the type of tone desired must first be in the mind of the instructor and then the ways of achieving it must be decided upon. Often when one approach will not work, another must be tried. The diagnosis of the vocal problem is usually the most difficult to achieve. ▶▶▶

COMPOSING FOR THE SYMPHONIC BAND

(Continued from page 6)

—who transmits to the players and with this fusion projects the sound and concept of the piece to the listener. Subtle and flexible rhythmic movement, sensitive molding of phrases, transparency of texture,—all are inherent to the realization of any music. Student players especially should be disciplined to these principles from the very beginning, for these constitute true technique.

The responsibility of composer and performer is mutual. One is not possible without the other. It is my observation that our composers should enrich the Symphonic Band repertoire with their creations as a product and facet of their output. By this same token our bands must expand and mature their musical availabilities, and Band Directors must develop as conductors and interpreters. We must be aware of limitations without encouraging them by passive acceptance. We should attempt the conquest of the difficult rather than the repetition of the easy. Our aim should be elevated to the potentialities rather than the limitations of our respective crafts. ▶▶▶

Bourne, Inc. of New York City announces its acquisition, as of April 1st, of the Bach Music Company Catalog of Boston, Mass.

CREDIT AND APOLOGY

THROUGH an oversight our April issue failed to give due credit to the source of the charming decoration that headed Deac Martin's provocative article, *Our Popular Songs Reflect American Life*. This picture, contrasting an ancient troubadour with a modern minstrel, was H. Lawrence Hoffman's jacket design for *The Viking Book of Folk Ballads of the English-Speaking World*, recently published by the Viking Press, New York. The book itself, edited by Albert B. Friedman of Harvard University, was reviewed in the March issue of *Music Journal*, and Mr. Hoffman's decorative picture was reprinted in April by special permission. Our thanks go to the artist and publishers, with apologies for the accidentally omitted credit.

BAND IN THE VALLEY

IN summer evenings, when the town is still
And dusk has left a velvet in the sky,
There is a song we hear upon the hill,
We live upon a mountain, perched so high,
But in the valley there are forty men
And forty instruments that glorify
The melodies of masters once again,
And we can hear them, reaching through the air
With lilting clarity that fills the glen.
What glory rides the wind, with music there
To fill the shadowed evening's quiet peace!
What memories will ever be so fair?
When other times and other days may cease,
The magic mountain music will increase.

—Mildred Fielder

BMI music corner

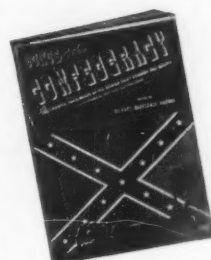
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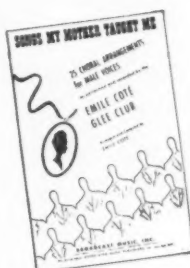


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